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THE MAGAZINE FOR YOUTH



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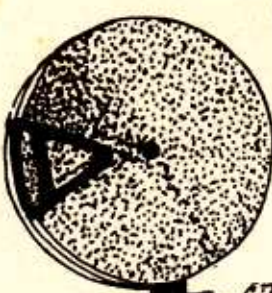
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**YOUTH MONTHLY WITH A WORLD VIEW
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PURPOSE

This Asian Youth Monthly is sponsored by the Children's Sunshine Concerns, a registered Non-profit educational Public Trust organized to ensure the all-round welfare of youth and to promote international understanding. SUNSHINE, founded in 1954, aims at fostering among boys and girls, 12-17, a democratic attitude, the service-above-self ideal, a sense of national unity and a world outlook. It also provides them with general knowledge, citizenship training, hints on efficiency and growing up, and appealing English language practice—all the pleasant way. It seeks to serve their age-equals abroad as a dependable bridge of friendship, and to meet the needs and interests of youth everywhere by giving them literature that is educative, edifying and entertaining.

FOUNDER-EDITOR

Dr. G. S. Krishnayya (1898-1967)
One-time Principal, Govt. Teachers' College, Belgaum; Educ. Attache, Indian Embassy, U.S.A.; Inspector of European Schools, Bombay State; Prof. of Education, Kolhapur & Mysore. Author of *Pathways to Prose and Poetry*, *Citizenship Training in School*, *The Rural Community and the School*.

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OUR COVER

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June, 1980

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JOSIP BROZ TITO

(1892-1980)

Marshal Tito who died last month, was the last of the great heroes of the Second World War. He was more than that: he was one of the architects of the post War world that we know. It was only fitting, therefore, that his funeral saw in attendance twenty heads of State, four Kings and many Prime Ministers, Chairman Brezhnev of the U.S.S.R. was there, as was the Premier of China. It was understandable that the Indian Prime Minister had gone, for it was President Tito who made non-alignment something more than an invention of ex-colonial countries. It was President Tito and President Nasser of Egypt, with Prime Minister Nehru, who during the 1950's and 60's rallied the newly independent countries and created the Non-Aligned Movement, now called the Group of 77 Nations.

President Tito demonstrated some of the qualities that made him respected during his last illness, for only someone with the sturdiest heart and the strongest determination could have survived for four months after the amputation of a gangrenous leg, at the age of 84!

Unlike many of those who came to pay their respects to Tito, he was not born in a palace, nor in any great family. At the outbreak of World War II he was just a soldier in the Croatian army. Croatia is now one of the nine former countries which merged into the federal State of Yugoslavia. When Hitler moved into these countries, their armies dissolved. Tito became head of a guerilla group, and over the next four years of desperate fighting, was able not only to harass the German and Italian armies but to unite the people of feuding kingdoms in a desire to be free and independent. This was the Balkan region which

had changed hands between Turkish and Austrian rule for nearly a thousand years; since the break-up of these two empires during World War I, Europe had given up on securing stability there.

Yet, it was this least promising area that Tito succeeded in welding into a country through the struggle against the Germans. From the hills of Macedonia and Montenegro, through the Serbian countryside and Croatia to Slovenia on the Austrian border, we have, even today, tremendous differences in race, religion, living styles and income, yet they are part of one country and likely to remain so.

Tito and his colleagues innovated in many ways: they gave agriculture back to the farmers after trying to collectivize for a few years; they have perfected the system of "self-management" for all enterprises—a system in which every worker participates as a shareholder in the strategic management of his company while paid managers run the monthly operations. Each village or town is a **commune** which owns part of all the companies set up there.

These original ideas were part of the cause for Soviet anger. Stalin, who had by 1950 taken over most of Eastern Europe, tried hard to get rid of Tito and to place Yugoslavia behind the Iron Curtain. But he could not dislodge Tito, and Yugoslavia remained outside the Communist bloc. Tito, therefore, though a practising Communist was a signal warning to the Third World against the Russians.

In many ways, Tito was a greater success than most of his contemporaries, for he trained up a cadre of leaders and left a mature nation behind him.

—YOUR EDITOR

The Magic of the Movies



BY MYRON J. PEREIRA

The year was 1975. In a garish theatre in Bombay's mid-town theatre district there began a film destined to make history. In a few weeks' time it was running to packed houses. Crowds flocked to see its tale of banditry, violence and revenge. Today, five years later that film is still running there, still to full houses. Its name: **Sholay**.

The longest film ever released commercially was Sergei Bondarchuk's **War and Peace**, a Russian production based on Tolstoy's famous epic. It is six hours long, and has to be screened in two sessions of three hours each.

In 1971, the film **Anand** was a box-office hit, and successfully launched Rajesh Khanna's star career. This film also introduced another male character in his first role. However, this actor cut such a poor figure, that one reviewer wrote, "... should learn to smile a little more if he wants to last in the movies..." Well, the unsmiling actor has not only lasted, he has given the Hindi film a whole new outlook. We know him as Amitabh Bachchan.

Four of the biggest money-spinners of all time are the movies **Gone With The Wind**,

The Sound of Music, **Jaws** and **Star Wars**. Between them, they have grossed more than a quarter of a billion dollars.

About three years ago, the film **Pakeezah** was screened over Amritsar Television. That Sunday night, thousands of Pakistanis joined families in Lahore, just fifty miles away, as they switched their TV sets to pick up the Indian broadcast. And though the film was banned in Pakistan, thousands of Pakistanis sat glued to their sets, and wiped away a tear as they watched Meena Kumari die...!

That's the magic of the movies!

The movies are many things to us: a form of entertainment, a romantic relaxation, a dreamworld of adventure, excitement and escapism, a school which teaches us how to act rich and successful, a stark portrayal of reality. But most of all, it stands for a touch of magic in our lives.

That's why the names it has are legion: 'motion picture', the official term sounds too stilted; so we use other names instead: 'movies', 'talkies', 'pictures', 'flicks'. Serious students of the media usually speak only of 'film' and

Myron J. Pereira is a Jesuit priest working in Communications media in Bombay. He is presently on the staff of the Xavier Institute of Communications, Bombay.

'cinematography'. But the meaning is all the same.

Parents and teachers protest that movies are corrupting their children. Teenagers dream wistfully of Amitabh or Hema, of Paul Newman or Jackie Bisset. Older couples find a movie a relaxing way to spend an evening. For all of these, the 'silver screen', the 'lights on the marquee' and the 'stars' symbolise a bit of the magic in their lives.

How many would really be upset if all the art galleries and the museums and the playhouses closed down for good? But let the movie theatres go on strike for a week, and there'd be violence in the streets!

A VISUAL MEDIUM

When we say 'language', we usually think of words and sounds, things that we hear and speak (and sometimes read and write). And we know we use language to get across to one another, to 'communicate'.

What we forget is that quite a lot of communications does not use words at all, but images instead. Images—or pictures—can get things across to us as forcefully as words, and sometimes even more forcefully. As Confucius put it, "A picture is worth a thousand words."

Here are a few examples of things we see—images all of them—which communicate to us quite effectively, if only we 'read' them right. A picture of a black skull and crossbones usually signifies 'danger' or 'poison'. Traffic lights: green tells us to go; red tells us to stop. Any city person should know how to 'read' them correctly. Again, the image of a happy person is usually signed with a smile. An easy, languid posture can be 'read' either as relaxing and comfortable, or as slothful and lazy; a brisk pace connotes impatience, hurry, urgency, pressure.

This is what the cinema does. Through the

In this series of articles, we will attempt to 'understand cinema'. Obviously, this is a vastly complex subject, and one just can't pretend to say everything. On the other hand, there seems to be no reason why a small beginning cannot be made to introduce one of the most fascinating of modern arts. The cinema is here with us to stay. It is important to understand it—not only in relation to itself, but also in its impact upon all people, young and not-so-young everywhere. For cinema is more than entertainment, it is also a subtle education. It forms the mind, it forms the feelings, it forms values. It is an art, and even more: it is a language. A visual language. Maybe this is as good a point as any to start with.

camera, which is its eye, it **reveals** a language largely **in terms of sight alone**. (This is not to deny the important role that sound plays in all film, for we listen to dialogue, sound effects and to music. But unquestionably the eye has a more important function.) So the question we must ask ourselves is: what is the 'grammar' of film language? Or put more simply: what are the principles which make one scene, or one image follow another? Why this picture from this angle here, and not something else?

The fundamental rule is: any arrangement which reproduces the processes of the mind and the imagination is valid in the grammar of the cinema.

Let's explain this more clearly with illustrations from some recent films.

The camera shows me a long string of mules, plodding away on a desert road. At their head is a tired and dusty prospector. The camera moves closer showing me how tired and exhausted he is, and how eagerly he scans the horizon looking for a waterhole. In this, a typical scene from many westerns (**Mackenna's**

Cold, in this instance) the mind's eye simply observes and narrates. Many film sequences open with something like this—a straightforward narration before the action develops.

Here is another picture for the mind: three men, hands tied behind their backs, face their captor, who brandishes a pistol in their faces and taunts them with abuse. The camera shifts from face to face, showing us the emotions of each man and the group as a whole. In this famous scene, from *Sholay*, the mind's eye **establishes a relationship** between each of the men, and slowly the viewer **forms a judgement** ("Ah, he's going to kill them..." "No he's only frightening them.")

Still a third picture: a woman is sitting with a letter open in front of her. The camera shows me a close-up of the letter, and then of the woman's face. There are tears in her eyes. The face then blurs into a scene of a cottage, brightly lit in the sunshine, and two young people laughing happily in the garden (*Brief Encounter*). Here the imagination makes the connection, not merely between the letter and the woman, but also between the present bad news and a happy past she once enjoyed, and now remembers. Thus visual language makes not only conscious connections, **but reveals the subconscious as well.**

These three brief examples from recent films show us how visual language works: images can narrate in objective fashion; they can also through clever juxtaposition form a subjective judgement; still more, they can suggest a past (**flashback**) or a future (**flash-forward**). The visuals in a movie are frequently blended with music or sound effects, and this even heightens the imaginative impact upon the film-viewer. This, in essence, is what cinema uses: a language of images with potential imaginative appeal. And the spectators, watching the movie in the darkened theatre understand its meaning completely.

In fact, the more successful a film-maker is, the more he relies on the power of his images and less on the use of words. This is why towards the end of the 1930s, some of the greatest films ever made were the silent classics. At that time, cinema had reached a peak of artistry in terms of visual language alone.

A 'MOVING' PICTURE

We come now to another important point: cinema is not just a visual medium which is static; it is a visual medium **which moves, which is dynamic.** Here lies the whole difference between the visual medium of cinema and the other visual arts, like painting and sculpture.

Right from the beginning, film-makers have realised this important difference. One of the early films of Melies, a film pioneer from France, showed a train moving closer and closer to the camera. When Melies screened his film in a Paris theatre, his audience screamed in fear and fled out of the hall! No wonder that the early name given to this invention has stuck through the years: 'Kinematograph' ("impression that moves") from where our 'cinema', or 'bioscope' ("looking at life") whence our term, 'candid camera'.

The early movies exploited the use of movement to a great advantage: moving vehicles (trains, ships, carriages, motorcars) and people in movement (crowds, races, horse-riders, battles and fights) have always been a basic ingredient of all cinema. This fascination with movement persists to our day in our love for cartoons and animation films. The film comedians knew that their success lay in emphasizing movement, usually in awkward situations or with mistiming and distortion. From Charlie Chaplin and Laurel and Hardy down to the

Crazy Boys, we roar with laughter whenever we see our screen heroes bump and grind and tumble.

But it's more than mere physical movement—or movement in space—that cinema evokes. Even more subtly, cinema makes effective use of movement in time. Through appealing to our imagination and our fantasy, a movie can transport us to different times in our lives—an innocent past, a fantastic future, a present much more glamorous than the one we suffer through (remember *The Wizard of Oz*? or *Star Wars*? or that teenage dream, *Bobby*?)

It is this movement in time, achieved through our imagination, that gives the film the main source of its magic. For it is this dynamism which is the real stuff of all drama. After all, at some time or other in our lives, we've always yearned for the out-of-the-ordinary; to be heroes like Robin Hood or Tarzan, away from the petty grind of life. Such things are usually not possible however in everyday life. They do become possible when we enter that darkened cinema hall, and listen to that dreamy music before the lights dim out. Now we make a swift entry into a new dimension, where we accompany Butch Cassidy as he holds up a bank, or see Mr. Natwarlal batter his enemies, or wipe the tears from Rekha's lovely face.

All of us need to live through our imagination, and the cinema allows us to do this completely. A close feeling of intimacy envelops us: it's my hero (my heroine) and me for the next three hours. Never mind the fact

that five hundred people in the same hall feel exactly the same way! This magical spell entralls us, gives us reason for living, simplifies all our problems, makes us tougher, bolder, prettier persons, lifts us up with a zest that carries us out into the streets and on our way home. After all, which of us hasn't 'acted out' the parts of our favourite movies? In the wonderland of the 'stars' we inhabit another space, we live through a different time. . . .!

Yes, the movies can be a 'moving' experience, indeed!

★ ★ ★

In this article—the first in our series on understanding cinema—we've attempted an introduction to the world of film, and tried to explain very briefly the perennial appeal it makes to us all. In our next articles, we'll go on to talk about the working of the cinema in greater detail, and discuss a number of current issues related to film-making. But before we close, here's an anecdote which sums up so beautifully the eternal allure of the silver screen.

"How is it your films are so successful? What's your secret?" a curious reporter asked John Ford, one of Hollywood's greatest directors.

Ford's eyes twinkled. "My secret? Simple!" he said, "Here's a formula which succeeds with any public, anywhere. Give them a gun and give them a girl."

Next Month:

WHO MAKES THE MOVIE? THE DIRECTOR? OR THE STAR?

 over

June, 1980

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THINGS TO DO

1. Start a scrapbook. Your first job will be to cut out movie ads from newspapers/magazines, and paste them in your scrapbook.

Under each ad, write a few lines on why you like it, or why you prefer it to others.

Draw/paint/paste a collage of cut-outs to advertise an imaginary film of your own.

★ ★ ★

2. A symbol is a thing or a person which stands for something. Movie stars generally 'symbolise' something special for their fans. What do you think the following movie stars are symbols of:

Amjad	Amitabh Bachchan
Helen	Pran
Meena Kumari	Marlene Dietrich
Charlie Chaplin	Dustin Hoffman

Any others you can think of?

★ ★ ★

3. Does it make a very big difference watching the Sunday evening movie on TV rather than seeing it in a movie theatre? Which do you prefer? Why?

★ ★ ★

4. A film like **Mackenna's Gold** or **Kala Patthar** is usually called a 'feature' because it is essentially a work of fiction, and 'features' a cast of well-known actors.

Here are a few other kinds of film. What does each do in a special way? Can you give one or two titles as examples for each?

Documentary	Animation
Advertising short	Experimental

CONTEST

Send in your answers to Nos. 3 and 4.

Upto 5 Points will be awarded.

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DO NOT FORGET TO QUOTE YOUR S.R. NO. WITH EACH ENTRY YOU SEND.

sunshine- EAGLE FLASK QUIZ CONTEST



HISTORY

- I. a Name the first 3 Mughal Rulers.
b. Give a brief biographical sketch of each.

II. Why would the following be considered as 'decisive battles'? What historical decision was each responsible for?

1. The Spanish Armada
2. The Battle of Waterloo
3. The Attack on Hiroshima

III. a. Of what countries were these men dictators?

Mussolini, Stalin, Hitler

b. How did each influence the fate of his country and countrymen?

IV. What was the idea behind the formation of 1) NATO 2) EEC 3) OPEC

V. In each of these sets of three, two of the people were living at the same time, but one lived earlier or later. Which are the two contemporaries?

a) Louis XIV, Shivaji, George III

b) Tipu Sultan, Robert Clive, George Washington

c) Charles de Gaulle, Winston Churchill, Warren Hastings

d) Khrushchev, Tito, Lenin

Send your answers to these questions on a separate sheet together with the coupon. Three lucky all-correct winners get Eagle Flasks. Upto 4 points will be awarded on merit to the rest of the winners.



SUNSHINE-EAGLE FLASK CONTEST

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S.R. No.: _____

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Last Date: July 31

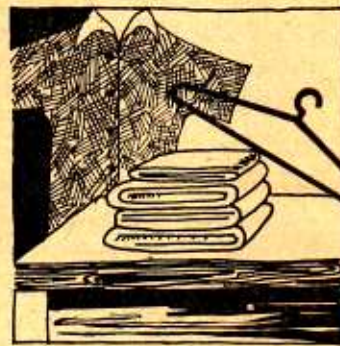
Your dad asks you to take his suit to the dry-cleaners. Ever stopped to wonder why he never sends his good suits or wool-len trousers to the dhobi? What's so special about the dry cleaning process? Well, why not go and find out?

As you all know, it is Questions rather than Answers that are the beginning of learning. So, to help you, we've formulated

a set of questions to start you off. The dry-cleaner that I usually go to was so delighted that I showed an interest in his business, that he spent over an hour answering questions and even took me round his 'factory'. Believe me, I learned a lot more this way than had I to spend an hour mugging up a text-book description of The Dry Cleaning Business!

Asking Is Learning

What Can You Learn From A Drycleaner?



I. a) What happens to my clothes when I give it to the shop girl?

b) Will she make sure that my shirt or dress won't be mixed up with someone else's?

c) How do you keep track of all the clothes that come in till the customers come to claim them back?

II. a) What is the difference between **dry cleaning** and the ordinary **washing** of clothes?

b) Are any special chemicals used in the dry cleaning process? Where do you get these chemicals from?

c) Is dry cleaning done in a machine?

d) I've heard about **wet-cleaning**, too. What is that? How is it different from dry-cleaning and washing?

e) What kind of clothes should be dry-cleaned?

f) What about my mother's nylon and silk sarees? What will you do to them?

g) For **washing** clothes do you use special soaps and detergents?

h) Can you clean carpets too, or are they too big? What process will you use for them?

III. a) Does dry cleaning automatically remove all stains?

b) What will you do for the oil stain on my father's trouser? How about ink stains?

c) How long will it take to remove a tea stain from a blouse?

IV. a) Do dry cleaned clothes have to be dried?

b) How about clothes that are washed or 'wet-cleaned'? Do you need a clothes drying machine?



I am a fourteen year old boy. After having gone through a few issues of your magazine, I would like to be a subscriber. I think **SUNSHINE** is quite interesting and educative. Your various competitions and the penpal's column is the main reason I like your magazine, besides the stories and other features.

—P. D. Gupta, 10453
JAMSHEDPUR

.....
Attention, Readers

We will be glad to reply to your letters and return your contributions only if you enclose sufficient return postage—preferably a stamped, self-addressed envelope.

.....

Thanks for increasing the worth of each Point. This will make the Quizzes and Contests even more interesting. It is a very good Point System.

—Ravinder Pandita, 5885
BARAMULLA

(We're glad you appreciate the Point System. We hope most of our readers think like you and will enter our Quizzes and Contests in greater numbers—Ed.)

Only a few days ago I saw your magazine **SUNSHINE** of September '79. I was really surprised to see such an interesting magazine so I've decided to become a subscriber.

—Nitin Padbidri
BOMBAY

.....
Please quote your SR Number (given on your magazine wrapper) while renewing your subscription and in all correspondence with us.
.....

(Drycleaner)

c) Which Company in India makes these machines?

V. I notice that all clothes that come from the Dry Cleaners are beautifully ironed. Do your men use a specially heavy iron?

b) Is it a coal iron like the dhobis use, or an electric one?

VI. a) Do you darn and mend clothes?

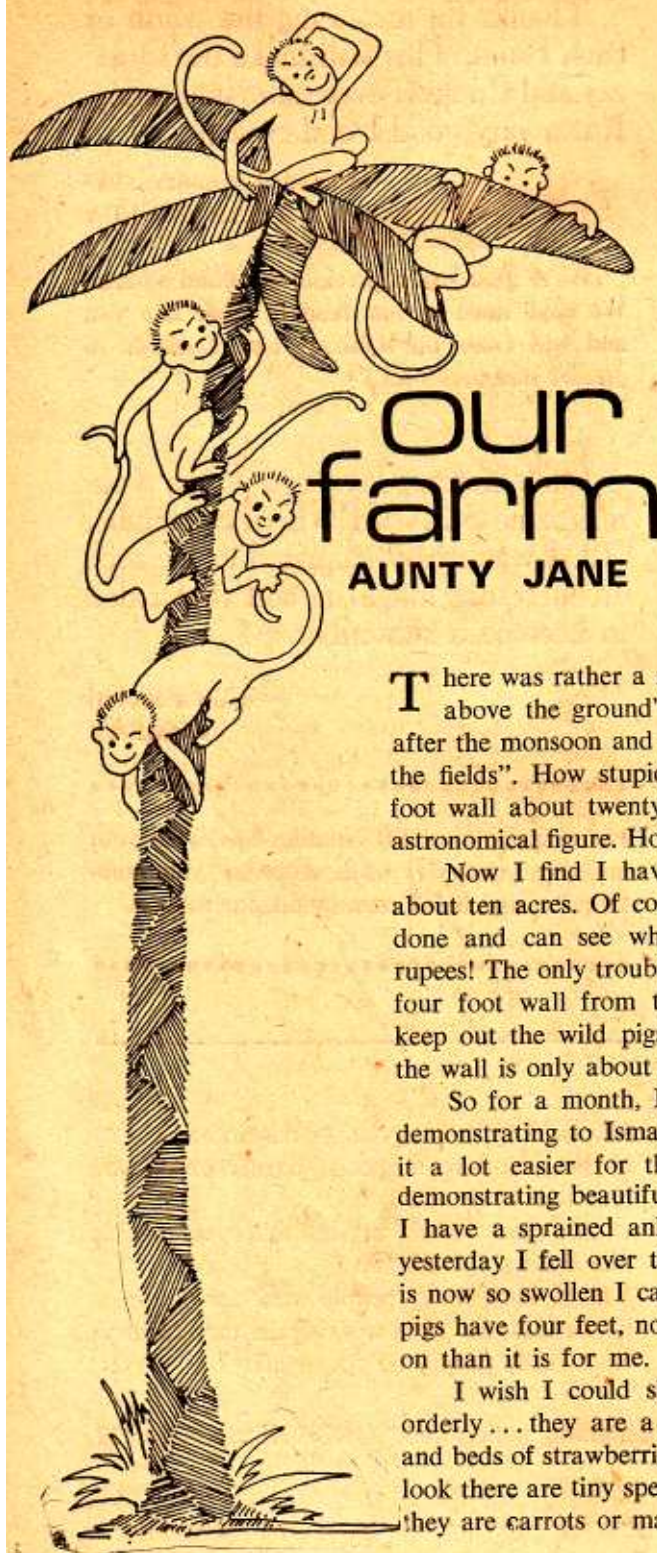
b) Do you hire a special darning or do you give this work out?

c) Are there other services that you provide like dyeing, for instance?

VII. a) How many people work for you?

b) Besides the men working in the 'factory', what other people do you employ?

(For other articles in the **Asking Is Learning** series see **SUNSHINE** January '77, June '78, July '78, Sept. '78).



our farm

AUNTY JANE

There was rather a misunderstanding. I was thinking of the "wall above the ground" which had to be built round my new well after the monsoon and my partner was talking about a "wall around the fields". How stupid can one be? I couldn't think why a four foot wall about twenty-five feet circumference should cost such an astronomical figure. However, I paid up meekly.

Now I find I have built a four foot wall around an area of about ten acres. Of course I am quite pleased to hear what I have done and can see why I had to pay out so many thousands of rupees! The only trouble is that my wall-maker has built a beautiful four foot wall from the **inside** of the fields, (the object being to keep out the wild pigs,) whereas in a lot of places the outside of the wall is only about a foot high.

So for a month, I have been going round and round the wall demonstrating to Ismail, my wall-builder, that he has merely made it a lot easier for the pigs to get in. The dogs, too, have been demonstrating beautifully how easy it is to jump over the wall, but I have a sprained ankle, there is a crack in my right elbow and yesterday I fell over the wall with my right foot doubled under. It is now so swollen I can't get a shoe on! I reminded Ismail that the pigs have four feet, not two, and it is a lot easier for them to jump on than it is for me.

I wish I could show you my fields. They look so green and orderly... they are a delight to one's eyes. We have planted beds and beds of strawberries, flowers and vegetables, and wherever you look there are tiny spears coming up and I rush down to see whether they are carrots or marigolds.

Entirely due to Ismail, the pigs are being a nuisance. They soon found out innumerable "in path" gaps and they troop in about four nights out of six. I got to know where they came down at night, so last Saturday we had a hunting party. Of course we didn't see any, one never does when actually on the prowl, but when the dogs and I went out the next morning on the same trail we found that they must have heard us, lain quietly waiting, and then come out after. I felt very frustrated, particularly as they went and dug up some newly planted gladioli bulbs.

Since then I have been on the warpath. Every morning I trudge round to see from where they have been coming out of the forest and every night we lie up in wait for them. So far we haven't seen one, although we had a marvellous gallop over the fields one night chasing what we thought was an enormous pig which turned out to be a civet cat. Civet cats are pretty wild and this one turned in its tracks and snarled with rage, baring its teeth and looking very menacing. I am ashamed to say we all backed hurriedly and allowed it to escape. Anyway, there weren't any strawberries ripe enough to eat, which was what the cat was searching for; it's too early in the season.

The last week has been stormy and wet with a heavy mist most of the day. We can't do much in the way of farming so we are levelling tiny terraces and bunding them up to grow a few household vegetables. The monkeys sit in the trees just outside the boundary walls watching us and curiously chattering at the dogs. There is nothing to bring them down into the open so they throw berries at us and swing from branch to branch trying to entice the dogs to run after them. We are wondering how to keep them off when it becomes necessary and I have suggested those small crackers which go bang bang and make a lot of noise... and catapults! I used to be pretty good with the latter when I was small and I've sent

someone off to the bazaar to buy one so that I can practise in private.

With all this unexpected rain the leeches are out again and a good many snakes. Does anyone know what happens to the leeches when they aren't "leeching"? It is most extraordinary. There they are, after a few hours of heavy rain, all standing up and swaying in the path ahead of one. If you happen to be talking, the leech invariably turns towards the sound and starts "listening". You will find that if two people walk abreast and one is talking and one is silent the leech will always turn towards the person who is talking. Thousands of them, fine as a thread of cotton, all searching for man or beast to suck their blood. I don't know how they manage to live without substance, when obviously there are far more hungry leeches than there are animals or human beings. It is almost pathetic to see them reaching up towards their "host" turning and swaying to catch the slightest movement. Fascinating creatures, but how I hate pulling them off!

I should have added scorpions to my list of visitors—we have killed five in the last week. My poor cook got bitten three times, a scorpion having crawled under his blankets. He was very brave; I'd have been screaming my head off. I wonder if any of you know of a home cure for scorpion bites—it really works—you rub the place where you have been bitten with a piece of an old 78 gramophone record. I know that these old records have a lot of shellac in them. I have seen this being used and tried it myself.

We have a young German boy working on the farm for just a few months. He celebrated his arrival by trying to run me down on his motor cycle having forgotten that we drive on the left and not on the right! As he doesn't know any Marathi and the farm hands don't speak English, there are peals of laughter coming from the farm all day. He has planted

so many things in out-of-way places, I keep hearing "oh, please don't put your feet there I have just planted a 100-lb pumpkin, oh, and please not there, I have put down some gourds to climb up that tree." Now I put my walking stick firmly in the middle of the path and sit on it when I go on a tour of inspection and keep the dogs on a short leash.

Hush! It's nearly midnight. There is a crackling in the bamboos behind my cottage and Athos is growling. It must be the pigs and I am going to investigate... It WAS pigs, an enormous mama and five piglets. Athos and I have chased them back up the hill and feel very happy. My pyjama bottoms are thick with mud and Athos has a scratch over his eye, but it was worth it.

How I wish I could run an electric fence all around my farm like the farmers do in England. It doesn't hurt an animal if it happens to touch the wire but it certainly gives them a nasty fright. In the pastures the cows used to learn within two or three days not to go anywhere near the wire and after a time it was hardly necessary to use any current, the sight of the wire was enough warning.

My warnings here in India merely seem to encourage the "enemy"! The monkeys throw berries at the dogs and screech, the civet cats jump down from the trees and investigate the strawberries one by one and any effort to disturb them has no effect whatever, and the wild pigs swarm over the walls and tusk up the

earth all over the place. Who would be a farmer?

It's been raining fairly heavily for three days and Mark has just come in to say that the last terraces, planted with strawberries, are a foot under water and what shall we do? I couldn't think of any remedy so I told him to pray to the Rain God to stop the rain. Who knows, it might work! The slopes between the terraces are very slippery, so I have to employ Ismail again to make stone steps. The poor **bais** who carry baskets and **gamelas** up and down tell me they fall down a dozen times a day. I've been sitting making a plan of the area and calculating how many steps will have to be made. I'd made a one-way track going down and a one-way path going up. Mark says this isn't nearly enough. "We must have one **there** ... don't you see, the workers can't get to the tomato plantations, and if you don't make steps **there**, how are they going to water the fields planted with brinjal and cauliflowers." I groan and start counting on my fingers, money, Money, MONEY... Mark smiles. He knows I'll do it, in the end, and we shall have half-a-dozen ways of running up and down because he is well aware that I am the one who suffers most, I am always falling and arriving at the bottom of the slope well plastered with mud.

"Think how lovely the fields will look when everything is growing tall, the tomatoes are ripening, the strawberries are ripe and the carnations are filling the air with their scent. Isn't it worth all the trouble you are taking?"

I guess so.



PLEASE NOTE!

The current SUBSCRIPTION rates are:

School Library:	Rs 18 for one year	Individual:	Rs 12 for one year
	Rs 34 for two years		Rs 22 for two years
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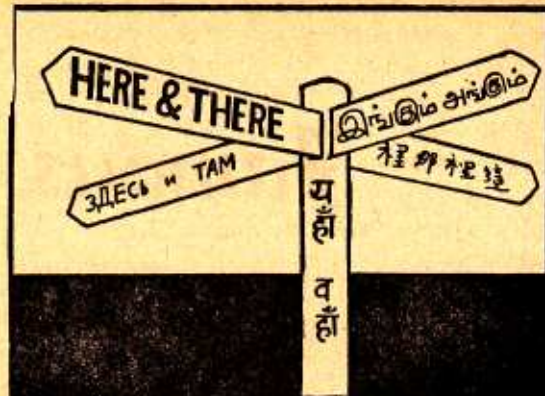
Dial A Bus

Maria Steiner (52) has been confined to a wheelchair since being injured in a road accident. She lives alone in a tiny third-floor apartment in Berlin, and she can't get out and about without help. If she wants to go shopping, or to the dentist, she picks up the telephone and dials 882 74 27, the number of Berlin's "Tele-buses", which have been running for the past year.

The green tele-buses have been part of the street scene in Berlin for more than a year; there are 42 of them and every day they transport up to 300 handicapped people. It is part of a test programme sponsored by various federal and regional authorities with the aim of developing a transport system for the handicapped who are unable to use normal public transport facilities.

The tele-buses ply the streets of Berlin (West) from 5 a.m. round to 1 a.m., in permanent contact with their control centre. There, with numerous handicapped people actually helping to operate the service, the project is kept running smoothly. The computer contains the names and details of 1,800 people, most of them wheelchair-bound. Transport is free and can be used as often as desired; each handicapped person can take along an escort free of charge; the tele-bus is available to take people to local functions and social occasions.

The service is still controlled both manually and by computer, but will become fully automatic shortly. The location and routes of the buses can be seen at a glance on the computer terminal screens and the buses can be re-directed in the case of traffic jams, accidents, or extreme weather conditions. By 1982 Tele-buses will be able to cope with 10,000 handicapped people. The programme will then be in its final phase of development.



Coated Rice Seed for Direct Sowing

The National Institute of Agricultural Sciences in Japan has developed a new kind of rice seed which is protected against imperfect germination, and which can be sown directly in paddy fields. This will probably replace the present transplantation method that demands so much time and labour.

The ordinary rice seed is simply coated with a coating of calcium peroxide. When the seed is sown in a flooded field, the water and calcium peroxide react with each other, slowly generating oxygen.

Oxygen is essential for the germination of seeds and the healthy growth of seedlings. In the case of direct sowing, if a seed is sown shallowly, the roots of these seedlings tend to float to the surface, causing the young plant to fall, or making it vulnerable to gusts of wind. Nevertheless, if a seed is sown deeply in the mud, the chances of germination decrease due to a deficiency of oxygen, and the growth after sprouting is not good.

The newly developed seed coated with calcium peroxide grows healthily even if sown deeply, as it emits sufficient oxygen on its own. Moreover, the seedling roots grow deep and strong, minimizing damage from the wind. The new seed therefore makes direct sowing a feasible proposition.

Famous Families

Answers to SUNSHINE-EAGLE FLASK Quiz Contest

March 1980

1. Here are some famous family names: Shankar, Bach, Tata, Gandhi, Rockefeller, Curie, Sarabhai, Tagore, Wright, Biria.

a) Name the members of each family that have made a significant contribution to society; b) Describe the contribution of any two persons from each family.

Shankar—Ravi, Uday, Sachin, Ananda

Uday Shankar—the eldest of the Shankar brothers is remembered for his important contribution in the field of dance. The style he evolved was known as **Oriental Dance**. He broke away from the strict classical forms; the distinction between **nritta** (abstract dance portions) and **abhinaya** (the expressive or mime portions) was broken. He presented Indian mythology in spectacular and beautiful dance-dramas.

Ravi Shankar was born in Banaras in 1920. He is India's most well-known and gifted sitarist, and probably most successful informal cultural ambassador abroad. He has brought an understanding and appreciation of Indian music to the Western world.

Bach—Johann Sebastian, Wilhelm Friedemann, Carl Philip Emanuel, Johann Christoph Friedrich, Johann Christian.

Johann Sebastian (1685-1750) one of the greatest musical geniuses ever. Bach had a great reputation as an organist in his lifetime. But it was for his composition of some of the



Maestro Ravi Shankar

finest music for teaching and performance that he is remembered. Bach's music combines skill of the highest order with beauty; his compositions include every form of music except opera.

Carl Philip Emanuel (1714-1788) was the second son of Johann Sebastian. He was a harpsichordist and composer of some note, but certainly not as great as his father. He wrote a large number of instrumental and vocal works.

Tata—Jamsetjee N., J.R.D., Dorab, Naval.

The house of Tata is, with the Birla group, the largest of Indian business empires. It has

come to represent the best in Parsi business statesmanship.



Jamsetjee N. Tata laid the foundation seventy years ago for the iron and steel industry in India with TISCO. His vision next gave India its first hydro-electric power stations at Lonavala, near Bombay. He also established India's first scientific institution—The Indian Institute of Science at Bangalore.

J. R. D. Tata, his grandson, put Tata's into the forefront of the new technologies—he founded AIR INDIA as well as TELCO, India's largest producer of motor vehicles.

Gandhi—Mohandas Karamchand (Mahatma), Kasturbha, Rajmohan.

Mahatma Gandhi's (1869-1948) most significant contribution to India and all the world was his doctrine of satyagraha or non-violent agitation. It was thus he fought the 'colour Bar' in South Africa while he was a lawyer there. And it was with this 'weapon' that he led the Indian nationalist movement towards a free India.

Kasturbha was the wife of the Mahatma. She was a staunch supporter of her husband's

ideas and ideals and suffered much, but silently, in the pursuance of these. When her husband was arrested in 1942 as a result of the Quit India Movement, Kasturba decided to carry on her husband's work. But she was arrested too. She died while in jail—a spirited, heroic, traditional Indian wife.

Rockefeller—John D. Rockefeller, William, John D. Jr., Nelson A.,

Rockefeller is the name of an American family of financiers. **John Davison Rockefeller** (1839-1937) was at one time the richest man in the world, and also the most feared capitalist in an age of cutthroat business. His Standard Oil Trust was the first great modern monopoly. In 1882 it controlled nearly all the oil refining and distribution in America. Besides being a very rich man, he was also a very generous man. He gave more than half a billion dollars to various charitable organisations and foundations.

Nelson Aldrich Rockefeller was John D's grandson. He took an active part in politics. He held various important positions including that of Special Assistant to President Eisenhower from 1954-55 and Vice President 1968-72. In 1964 he was Governor of New York.



Mahatma
Gandhiji

Curie—Pierre, Marie, Irene Joliot-Curie, Frederic Joliot-Curie, Eve Curie.

Pierre Curie was professor of Physics at the Sorbonne University in Paris. **Marie** was his wife, also recognized as a great scientist. She worked with her husband investigating pitchblende and in 1898 found a new metal **polonium**. Six months later they discovered **radium**. In 1903 they shared the Nobel Prize in physics with Antonie Henri Becquerel for their investigations of uranium and radioactive substances.

After her husband died, **Marie Curie** succeeded him as physics professor at the Sorbonne. She also continued her research work, and in 1911 she received the Nobel Prize in chemistry for isolating radium.

Sarabhai—Ambalal, Mridula, Vikram, Mrinalini.

Ambalal Sarabhai established the family in the textile business in Ahmedabad and, with other leading mill owners, set an example of public spiritedness, remarkable for India. His children Mridula and Vikram were greatly influenced by Gandhiji. **Vikram**,



Dr. Vikram Sarabhai

a physicist of renown, succeeded Homi Bhabha of the Atomic Energy Commission. He had earlier built up a number of Institutions—the Indian Institute of Management in Ahmedabad, the Physical Research Laboratory, and the ATIRA. He built up India's entire Space Programme. His wife **Mrinalini** (a Tamilian) set up a well known school of dance and puppetry called **Darpana**.

Tagore—Dwarkanath, Devandranath, Rabindranath.

Devandranath Tagore, the father of Rabindranath was a Hindu philosopher and religious reformer, and very active in the Brahmo Samaj Movement.

Rabindranath Tagore was born in 1861 in Calcutta. In 1913 he won the Nobel Prize for Literature for his Gitanjali. Besides being a poet, Tagore was also a dramatist, story-writer, novelist, essayist, critic and painter. He gave much of his time to the social and educational problems of the country. He founded the Vishwa Bharti University at Santiniketan in which great stress was laid on art and Indian culture as a way of life.

Wright—Orville, Wilbur.

Orville (1871-1948) and **Wilbur** (1867-1912) **Wright** were brothers, who invented and built the first successful aeroplane.

Initial experiments to build an air plane were not very successful. From this they concluded that all published tables of air pressures on curved surfaces must be wrong. They set up a six-foot wind tunnel in their workshop and began experimenting with model wings. From these tests they made the first reliable tables of air pressures on curved surfaces. These tables made it possible for them to design a machine that could fly.

Birla—G. D., B. M., K. K.

Birla—The Birla group of industries are tied for first place in India with the Tatas. They are much more traditional in their methods of management, but very successful.

Ghanshyamdas Birla is well-known as a strong supporter and financier of Mahatma

Gandhi in the Independence struggle. He founded the Birla Institute of Technology in Pilani, Rajasthan—his birthplace.

II. a) Rearrange this mixture to produce fourteen famous personalities who indeed were a credit to their families:

Chichester, Pablo, Louis, Meir, Roger, Margaret, Pulitzer, Bhabha, Harry, Picasso, Ray, Yehudi, Amarnath, Golda, Armstrong, Francis, Houdini, Homi, Joseph, Mead, Louis, Bannister, Satyajit, Montessori, Lala, Menuhin, Maria, Braille.

b) Tell us why each became famous.

Francis Chichester—During the 1950s, Mr. Chichester made a number of solo small boat voyages which set records. In 1966 he sailed alone around the world in his *Gypsy Moth IV*—the first man to have attempted such a feat.

Harry Houdini (1874-1926) was one of the greatest magicians of his time. He specialized in feats of freeing himself from what seemed inextricable situations. E. g. after allowing himself to be tied up, nailed in a box and thrown into deep water, he would escape in a few minutes! Houdini's real name was Ehrich Weiss, and he was born in Wisconsin in the U. S. A. In his youth he worked with a travelling circus as a trapeze performer. He soon changed from trapeze to magic. He insisted that his feats were all based on natural laws.

Joseph Pulitzer (1847-1911) came to the U. S. A. as a poor and uneducated immigrant from Hungary. He became one of the greatest American publishers. He endowed a fund for the prestigious Pulitzer prizes which are awarded each year for outstanding accomplishments in the fields of journalism, literature, music and art.

Margaret Mead (d 1978) became known for her outstanding anthropological studies in the South Sea Islands in the 1930s. She was a teacher and writer on human society, and a Curator of the Museum of National History in New York.



Homi Bhabha (1909-1966) was one of India's most brilliant scientists. His best contribution to physics was in the field of cosmic radiation. He started atomic research in India with the founding of the Atomic Energy Establishment in Bombay. He was a great champion of atomic energy for peaceful purposes. He was also a painter of considerable skill.

Louis Armstrong (1900-1971). One of the finest Jazz trumpeters and musicians. He was affectionately known as 'Satchmo'!

Pablo Picasso (1881-1966) was probably the most outstanding painter in this century. In 1903 he moved from Spain to Paris where he drew attention for his great originality. Picasso was one of the founders of the **Cubist** movement in art—everything was depicted in geometric forms. Picasso's work then went through various styles—the 'Blue Period' the 'Pink Period', the 'Negro Period'. Later he turned to more realistic work. His masterpiece 'Guer-nica' is a scene of nightmare-like horror from the Spanish Civil War in 1936. He continued painting in yet newer styles till he died.

Roger Bannister was the first man to run the mile in less than 4 minutes in 1954—3.58 sec. to be precise! He is, besides, a medical doctor. Apparently, his knowledge of medicine and of the human anatomy helped him to master the secret of fast running.

over



Satyajit Ray is India's most outstanding and prestigious film-maker and producer. His films are low-budget, realistic and very beautiful. He uses mostly amateur actors and actresses. The three films that make up the 'Apu' trilogy are known throughout the world. In 1967 he received the Magsaysay award for the Communication Arts.

Yehudi Menuhin was born in New York City in 1916. He is a master violinist who made his first public appearance with a Symphony Orchestra at the age of seven. Menuhin is now settled in the U.K. where he has started a school for young and promising musicians. He is also interested in Indian music and has jointly composed and performed with Ravi Shankar.

Lala Amarnath was a famous cricketer of the 'old school'. In 1933 while playing against England, he scored the first century by any Indian in Test cricket. His sons Surinder and Mohinder Amarnath have both played for India.

Golda Meir (1898-1978) became the fourth Prime Minister of Israel in 1969. She was born in Russia, but studied in the U.S.A. after her parents went there in 1906. In 1921 she immigrated to Israel where she took an active part in politics and the task of nation-building. She held various important Government positions before becoming Prime Minister.

Maria Montessori (1870-1952) was an Italian educator who founded a new method of teaching young children. This Montessori

method has since become widely used in many countries.

Maria was also the first woman doctor of her times in Italy. In 1894 she was awarded the degree of Doctor of Medicine by the University of Rome. She spent the War years in India.

Louis Braille (1809-1852) was a French teacher of the blind. He invented the system of raised point writing which has enabled the sightless to read and write. He also devised a Braille system for writing music. He was a fine organist, too.

III. a) Match the following family names and their appropriate works:

Cervantes	The Raven
Wodehouse	The Ugly Duckling
Poe	The Solitary Reaper
Andersen	The Passing of Arthur
Tennyson	Arabia
Durrell	Don Quixote
Tagore	The Bangle Sellers
De La Mare	Catch Me A Colobus
Naidu	Carry On Jeeves
Wordsworth	The Homecoming

b) Name at least two other works by each of the above literary figures.



Golda Meir

a)	Name	Works
	Cervantes	Don Quixote
	Wodehouse	Carry On Jeeves
	Poe	The Raven
	Andersen	The Ugly Duckling
	Tennyson	The Passing of Arthur
	Durrell	Catch Me A Colobus
	Tagore	The Homecoming
	De La Mare	Arabia
	Naidu	The Bangle Sellers
	Wordsworth	The Solitary Reaper



Hans Christian Andersen



Edgar Allan Poe



Gerald Durrell

b) **Cervantes Miguel de (1547-1616)**—**Galatea**—a pastoral novel and **Journey To Parnassus**—a review in rhyme of contemporary poets and poetry.

Wodehouse, P. G.—**Leave It To Psmith, Blandings Castle**, all the **Jeeves** books,

Poe, Edgar Allan—**Annabel Lee**—a poem; **The Purloined Letter**—a detective story.

Andersen, Hans Christian—**The Emperor's New Clothes, The Red Shoes**—a fairy tale.

Tennyson, Alfred Lord—**The Lady of Shalot, The Lotus-Eaters**, poems.

Durrell, Gerald—**My Family and Other Relatives, A Zoo In My Luggage**.

Tagore, Rabindranath—**Gitanjali**—songs **The Cabuliwala**—short story.

De La Mare, Walter—**Songs of Childhood**—poems; **Memoirs of a Midget**—novel.

Naidu, Sarojini—**Coromandel Fishers, Harvest Hymn**—poems.

Wordsworth, William—**To the Cuckoo, Lucy Gray**—poems.



*There's a time for play,
A time for everything good each
day,
But never a time in this short life,
For quarrels and angry words and
strife.*

Courtesy Counts

BY DR. G. S. KRISHNAYYA

There is much in the Scout Law, you know, which tells young people how they can make themselves liked.

"A Scout is courteous," recited Mohan as he learned the Scout Law.

"I am glad to hear it," remarked his mother. "It seems to me we could observe a little courtesy at home, for instance, coming to dinner when called, fitting into the time-table of the house instead of going on doing what is pleasing to you."

"Showing respect for older people and being helpful to strangers would be part of our duty," added Vasant.

"I think courtesy is really a much bigger thing than carrying out the rules of good manners," broke in sister Lakshmi. "I think it means being considerate of other people—sort of 'think of the other fellow first'."

Here's a family which had realized that courtesy is an important part of daily liv-

ing and that each one of the members could show it in many different ways. It is the *plus* element in life which makes life happier for all. If you are rude to someone, they will resent it. Don't then blame them. Courtesy is the oil that makes the machinery work smoothly and well. It shows itself in being thoughtful, in seeking the comfort and happiness of others and in respecting their ideas and opinions—in showing a spirit of love and good will. Some boys and girls are gentleness and decency itself outside but, while entering their homes, leave their politeness—along with their sandals—outside the door! Actually, those with whom you live, whose lives you can make pleasant or painful, are the ones who will enjoy it most. Therefore show your 'company manners' even at home.

Courtesy is not a luxury in the life of a popular or successful person. It is a necessity. "To whom should I be courteous?" The answer is "To everybody". Courtesy

is a reward in itself and is due even to your servants, let alone to your superiors. It is a mark of culture and good breeding. It is an easy, simple way to make your whole life brighter and to make yourself liked, instead of disliked.

These days, as you know, many parents, teachers, principals and leaders complain that young people have forgotten the time-honoured quality of politeness, that many boys and girls no longer show respect to their elders and that, worse, they are thoughtless, rude, defiant and undisciplined at home and in school. You will readily agree that this state cannot do any good to anybody and that, on the other hand, the good that could come from calmness, courtesy, self-control and reverence—which, as you will recognize, are part of your oriental way of life and taught by all religions—is being lost or thrown away. ❊



THE OXFORD PAPERBACK DICTIONARY: Compiled by Joyce M. Hopkins; Oxford University Press Bombay; 770 Pages; Rs. 24/-

This is the latest in the family of Oxford dictionaries and if you do not yet own a dictionary, we recommend that you buy **this** one. It is compact and well-bound; contains very up-to-date vocabulary that includes words and phrases most likely to be used in everyday life; the usage of several hundred words are illustrated; places, names, countries, their peoples, major capital cities, etc. are all included. The correct pronunciation of words is very simply and effectively given in a system of respelling, e. g. **decrepit** (di-krep-it); In all a very useful and handy aid to any student of English. ❊

June, 1980

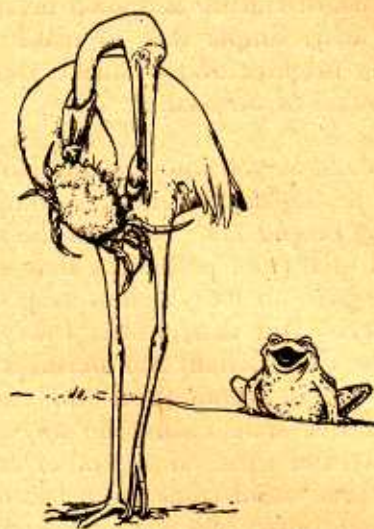


Peace

Peace is
Peace is not
Yet Peace is not a thing
Peace is a deep sense of tranquility
Yet it is not solid
Peace you have
You know it is there
But where is it?
Peace is unique
It cannot be shown or heard
Yet it is
Peace...

The Cruel Crane Outwitted

An Indian Fairy Tale



Long ago the Bodisat was born to a forest life as the Genius of a tree standing near a certain lotus pond.

Now at that time the water used to run short at the dry season in a certain pond, in which there were a good many fish. And a crane thought on seeing the fish:

"I must outwit these fish somehow or other and make a prey of them."

And he went and sat down at the edge of the water, thinking how he should do it.

When the fish saw him, they asked him, "What are you sitting there for, lost in thought?"

"I am sitting thinking about you," said he.

"Oh, sir! what are you thinking about us?" said they.

"Why," he replied; "there is very little water in this pond, and but little for you to eat; and the heat is so great! So I was thinking, 'What in the world will these fish do now?'"

"Yes, indeed, sir! What *are* we to do?" said they.

"If you will only do as I bid you, I will take you in my beak to a fine large pond, covered with all kinds of lotuses, and put you into it," answered the crane.

"That a crane should take thought for the fishes is a thing unheard of, sir, since the world began. It's eating us, one after the other, that you're aiming at."

"Not I! So long as you trust me, I won't eat you. But if you don't believe that there is such a pond, send one of you with me to go and see it."

Then they trusted him, and handed over to him one of their number—a big fellow blind of one eye, whom they thought sharp enough in any emergency.

Him the crane took with him, let him go in the pond, showed him the whole of it, brought him back, and let him go again close to the other fish. And he told them all the glories of the pond.

And when they heard what he said, they exclaimed, "All right, sir! You may take us with you."

Then the crane took the old blind fish

first to the bank of the other pond, and alighted in a Varana-tree growing on the bank there. But he threw it into a fork of the tree, struck it with his beak, and killed it; and then ate its flesh, and threw its bones away at the foot of the tree. Then he went back and called out:

"I've thrown that fish in; let another one come."

And in that manner he took all the fish, one by one, and ate them, till he came back and found no more!

But there was still a crab left behind there; and the crane thought he would eat him too, and called out:

"I say, good crab, I've taken all the fish away, and put them into a fine large pond. Come along, I'll take you too!"

"But how will you take hold of me to carry me along?"

"I'll bite hold of you with my beak."

"You'll let me fall if you carry me like that. I won't go with you!"

"Don't be afraid! I'll hold you quite tight all the way."

Then said the crab to himself, "If this fellow once got hold of fish, he would never let them go in a pond! Now if he should really put me into the pond, it would be capital; but if he doesn't—then I'll cut his throat, and kill him!" So he said to him:

"Look here, friend, you won't be able to hold me tight enough; but we crabs have a famous grip. If you let me catch hold of you round the neck with my claws I shall be glad to go with you."

And the other did not see that he was trying to outwit him, and agreed. So the crab caught hold of his neck with his claws as securely as with a pair of blacksmith's pincers, and called out, "Off with you, now!"

And the crane took him and showed him the pond, and then turned off toward the Varana-tree.

"Uncle!" cried the crab, "the pond lies that way, but you are taking me this way!"

"Oh, that's it, is it?" answered the crane. "Your dear little uncle, your very sweet nephew, you call me! You mean me to understand, I suppose, that I am your slave, who has to lift you up and carry you about with him! Now cast your eye upon the heap of fish-bones lying at the root of yonder Varana-tree. Just as I have eaten those fish, every one of them, just so I will devour you as well!"

"Ah! those fish got eaten through their own stupidity," answered the crab, "but I'm not going to let you eat *me*. On the contrary, it is *you* that I am going to destroy. For you in your folly have not seen that I was outwitting you. If we die, we die both together; for I will cut off this head of yours, and cast it to the ground!" And so saying, he gave the crane's neck a grip with his claws, as with a vice.

Then gasping, and with tears trickling from his eyes, and trembling with the fear of death, the crane beseeched him, saying, "O my Lord! Indeed I did not intend to eat you. Grant me my life!"

"Well, well! step down into the pond, and put me in there."

And he turned round and stepped down into the pond, and placed the crab on the mud at its edge. But the crab cut through its neck as clean as one would cut a lotus-stalk with a hunting-knife, and then only entered the water!

When the Genius who lived in the Varana-tree saw this strange affair, he made the wood resound with his praises, uttering in a pleasant voice the verse:

*"The villain, though exceedingly clever,
Shall prosper not by his villainy.
He may win indeed, sharp-witted in deceit,
But only as the Crane here from the
Crab!"*



RIDDLES

1. What is it that runs and yet stands still?
2. What's eaten at breakfast and drunk at dinner?
3. When is a piece of wood like a king?
4. What word starts with 'e' and has only one letter in it?
5. How many slices of bread could you eat on an empty stomach?

—sent by Shahid Hossain, 10213
(1 Point)

6. What keeps the moon in place?
7. What is higher without a head than with a head?
8. What never asks questions, but requires frequent answers?
9. What has four legs but cannot move, has leaves but does not grow, and has food three times a day?

DOUBLE SPELLING

In this puzzle turn each pair of completely different words into *synonyms* by taking a single letter from either word and placing it somewhere within the other one, *without* rearranging any of the other letters.

Example: RIPE (rip) TAR (tear) Take 'e' from ripe and add to tar.

- | | |
|----------------|----------------|
| 1. SPITE _____ | 6. DICE _____ |
| LACE _____ | EASE _____ |
| 2. IT _____ | 7. LIGHT _____ |
| FABLE _____ | BRUIN _____ |
| 3. BAWL _____ | 8. FERN _____ |
| FRIGHT _____ | MASH _____ |
| 4. AGE _____ | 9. RAFT _____ |
| FURRY _____ | CART _____ |
| 5. LEASH _____ | 10. ACHE _____ |
| BAT _____ | CHIDE _____ |

Sent by Jayanti Durai, 1123 FR
(1 Point)



TONGUE TWISTERS

Can you imagine
an imaginary
menagerie manager
imagining
managing
an imaginary
menagerie?

CAN YOU?

Change EAVES into HINGE in as few moves as possible altering one letter at a time.

—sent by Rohit Sanghvi, 10081
(1 Point)

(All Answers on p. 34)

RIPE

BANANA

BHAJIYAS



Ingredients: 4 over-ripe bananas, jaggery, groundnut oil, wheat flour, 2 crushed cardamoms.

Method: Mix jaggery and mashed ripe bananas in a dish. Use enough wheat flour to make the dough sticky. Roll into a dough. Make small pieces of the dough. Take a cup of oil in a frying pan. Deep fry the pieces in the pan. When fried sufficiently, remove the pieces on to a dish. Serve hot.

—Gauri Mankekar, 6331
(1 Point)

If there's anything comparable to stage fright it probably is paper fright. When writing personal letters do you usually pick up your pen stare at your note paper and panic?

Don't



Panic

1. **Think about the person**... pretend that he or she is sitting beside you and that you are just going to start a friendly conversation.
2. **Choose a topic** of conversation. Tell about a recent school experience. Or if you know what your friend's hobby is, and if you have read something about that subject recently, you might refer to it as something he or she might enjoy.
3. **Don't use 'I' too much**, especially in detailed descriptions of your latest bout of 'flu or a sore throat. You can mention them in passing, especially if there are amusing incidents connected with your days in bed.
4. **Before answering a letter, re-read it** just before you start writing. Maybe there are questions to be answered? Ask for clarifications of anything you didn't understand. Ask a few questions as a springboard for the letter you hope to receive in return. You can also start a lively discussion by post—give your views on the latest book or dance craze or a current issue, etc.
5. **Be a good observer**... it will help you when it comes to finding things to say. Professional writers train themselves to see something of interest even in the most ordinary situation. If you keep your eyes open and are tuned to people and happenings around you, you will never have to apologise for having "nothing to say".
6. **Newspaper clippings**, a favourite recipe, a photograph of yourself or the family, etc. will be welcomed with much interest.

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about

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Father took his young daughter to the movies. He occupied a seat near the middle of the theatre, while she went down in the front row to join some of her friends. The news reel was showing a raging forest fire, which evidently frightened the little girl and she came back to take a seat beside her father.

"What is the matter?" he asked "Did the fire frighten you?"

"Oh, no!" she replied, "The smoke got in my eyes."

★ ★ ★

Servant: Sir, wake up, wake up.

Master: What is the matter?

Servant: It's time for your sleeping tablets.

★ ★ ★

"Mother" said Raju, "is it correct to say you 'water a horse' when he is thirsty?"

"Yes, quite correct."

"Then", said Raju as he picked up a saucer, "I'm going to milk the cat."

★ ★ ★

"I shall now illustrate what I have in mind," said the professor as he erased the board.



Doctor: I have to report, sir, that you are the father of triplets.

Politician: Impossible! I demand a recount.

★ ★ ★

First tramp lying on a park bench: I just dreamed I had a job.

Second tramp: Yes, you look tired.

Sent by
Niten Kumar Varu,
10622

★ ★ ★

Absent-Minded Professor: (going around in a revolving door): "Bless me, I can't remember whether I was going in or coming out."

★ ★ ★

Sohan: Why couldn't a cricketer light a cigarette after the last test?

Mohan: Because there were no matches left.

sent by Ravinder Pandita, 5885

★ ★ ★

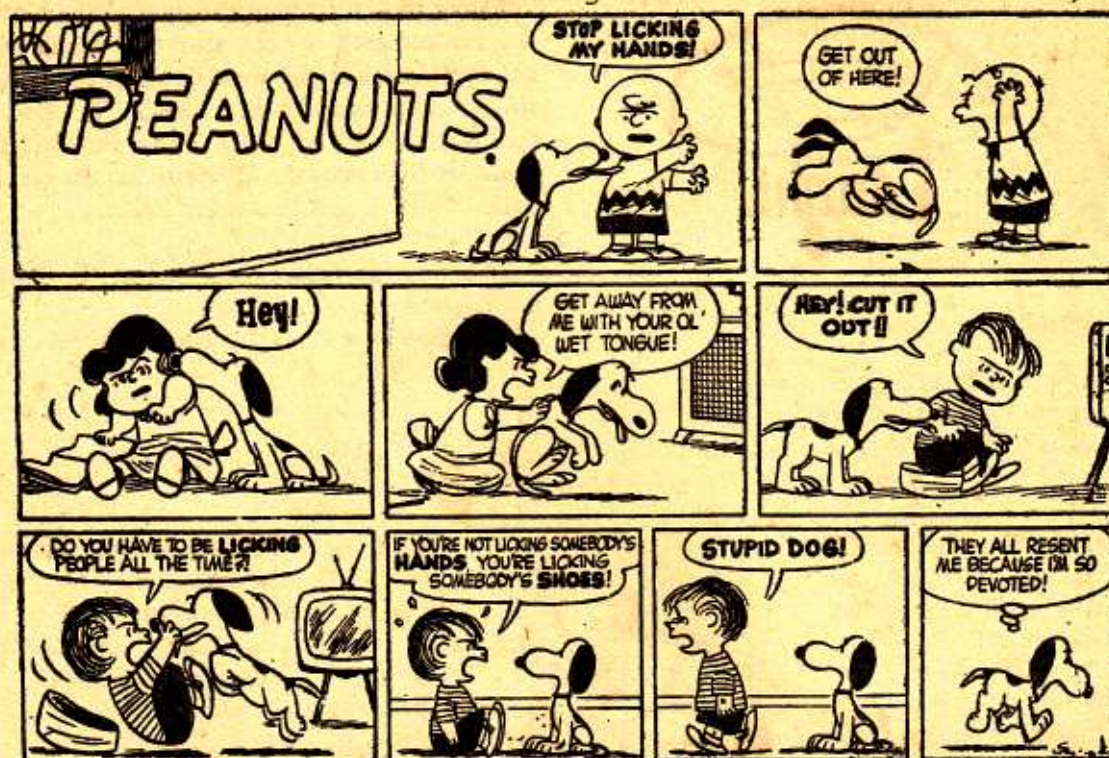
Sunday School Teacher: Can you tell something about Good Friday, James?

James: Yes, he was the fellow that did the house work for Robinson Crusoe.

Father was sitting in the armchair one evening, when his little son came in and showed him a new penknife, which he said he had found in the street.

"Are you sure it was lost?" inquired the father.

"Of course, it was lost! I saw the man looking for it." replied the youngster.





pen friends

Only Subscribers can have their names published. Mention clearly your name, age, address, interests, S. R. No. Boy/Girl. Foreign readers may have their names printed, in exchange for 10 (used) commemorative stamps of their country. Age limit: 18 years.

Sanjay Jindal (b 15)
Pooja Enterprises
Swadesh Chhaya, Naudra
Bridge
JABALPUR, M.P.
Stamps, cricket, penfriends

Ajay K. Tiwari (b 14)
D 9, Salt Research Colony
Hill Drive Road
BHAVNAGAR 364 002
Stamps, cricket, oriental arts

Satyajeet Walia (b 16)
E 2/61, Arera Colony
BHOPAL, M.P.
Stamps, coins, viewcards.

Rachana Marfatia (g 13)
Parekh Building, 3rd Floor
Flat No. 7
26, Walkeshwar Road
BOMBAY 400 006
Horse riding, stamps, dancing

Archana Sikchi (g 13)
'Siddharth Bhuvan'
Morshi Road
AMRAVATI, Mah.
Cycling, movies, reading

Jayanto Chakrabarty (b 13)
71, Bisweswar Choudhury
Lane
Berhampore, P. O.
P. O. KHAGRA
Dt. Murshidabad, WB.
Stamps, stickers, view cards

Sunanda Roy Chowdhury
(g 12)
21/2, Northern Avenue
Paikpara
CALCUTTA 700 037
Stamps, cricket, reading

Manika Nayal (g 11)
Singh Nayal (b 9)
Both from:
2/18, Newton Avenue
DURGAPUR 5, West
Bengal
Stamps, view cards, drawing
Stamps, singing, painting

Hundia Chandresh S. (b 17)
Kankaria
opp. New Dairy
Hill Park Society
B. No. E-1,
AHMEDABAD 22, Guj.
Reading, gardening, pen-
friends

Sabyasachi Pattanaik
(b 14)
C/o Maheswar Pattanaik
At/P. O. BARAMBAGARH
Dt. Cuttack, Orissa
Stamps, reading, penfriends

Ismail S. Maniar (b 16)
Mota Taiwad
BULSAR 396 001, Guj.
Coins, stamps, cricket

Arindam Roy (b 14)
256, R. N. Guha Road
Sarala Villa
Nager Bazar
CALCUTTA 700 074
View cards, playing guitar

Rohit Sanghvi (b 14)
C/o Sanghvi Motors
Post Box No. 16
ROURKELA 769 001,
Orissa
Penfriends, sports, stamps

Rajeshree Y. Kolhe (g 14)
Pravara Public School
PRAVARANAGAR
Ta. Shrirampur, Dt. Ahmed-
nagar, Mah.
Reading, painting, stamps

Ashwani Tikoo (b 15)
Flat A/1, P.W.D. Colony
SOPORE 193 201
Kashmir
Drawing, cycling, music

Anupam Shyam Kamal
(b 14)
55 KF/4 Flats
JAMSHEDPUR 831 001
Bihar
Stamps, gardening, photo-
graphy

Jennifer Dias (g 16)
Jamna Building
4th Floor, R/58
292, Lokmanya Tilak Marg
BOMBAY 400 002
Reading, music, drawing

Sanjay K. Motwtani (b 13)
C/o K. D. Motwani
Ashal Block No. 33, 3rd
Floor
POONA 2
Stamps, cycling, games

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Guj.
Reading, music, stamps

Would you like to send FREE copies of SUNSHINE to your friends or cousins? Send us their names and addresses. We will mail them a copy free of charge.

ANSWERS TO PUZZLES & PASTIMES

CAN YOU?

EAVES, WAVES, WIVES, WINES, WINGS,
SINGS, SINGE, HINGE

RIDDLES

1. A Tap; 2. Toast; 3. When it is made into a ruler; 4. Envelope; 5. One, because as soon as you'd eaten the first slice, your stomach would no longer be empty; 6. Its beams. 7. A pillow. 8. The doorbell. 9. Dining room table.

Double Spelling

1. SITE, PLACE; 2. FIT, ABLE; 3. BRAWL, FIGHT; 4. RAGE, FURY; 5. LASH, BEAT; 6. DIE, CEASE; 7. BLIGHT, RUIN; 8. FEN, MARSH; 9. CRAFT, ART; 10. CACHE, HIDE.

ATTENTION SUBSCRIBERS

1. Entries to quizzes and contests, 'Think & Write', By You contributions; requests for printing names in the Pen Friends section, Puzzles, etc. should be sent on separate sheets. Each entry must have both your name and SR number. It is not enough to write your name and address on the envelope alone.

Entries of those disregarding the above rules will not qualify for Points.

2. Mention your name, AGE, address and interests clearly for the Pen Friends section.

SUNSHINE-CAMEL COLOUR CONTEST

March 1980

1st Prize: MOHAN DUTT, Calcutta
2nd Prize: GARGI GUHA, Berhampore
3rd Prize: TSERING NORBY, Gangtok

5 Consolation Prizes

Minoti Suri, Bombay; Juzar M. Poonawala, Pune; Nazneen P. Anifa, Bombay; Deepak Iyer, Bulsar; Poonam Das, Rourkela.

10 Certificates

Joydip Banerjee, Calcutta; Avijit Sarkar Calcutta; Gita Nair, Bulsar; Debjani Mukerji, Agra; Nitin Bhatt, New Delhi; Sanjay Kr. Sinha, Jamshedpur; N. R. Kotwal, Pune; Ramani D. Thomas, Mathura; Sushma V. Sancheti, Pune; Ganesh Iyer, Valsad;

5 SUNSHINE Consolation Prizes

Urvashi A. Shah, Bombay; Seema S. Shetty, Bombay; Deepak Das, Jamshedpur; Srimati Roy, Cuttack.

CLOSING THOUGHT

"Genius is about 2%
inspiration and 98%
perspiration.

—Thomas A. Edison



sunshine-camel

COLOUR CONTEST

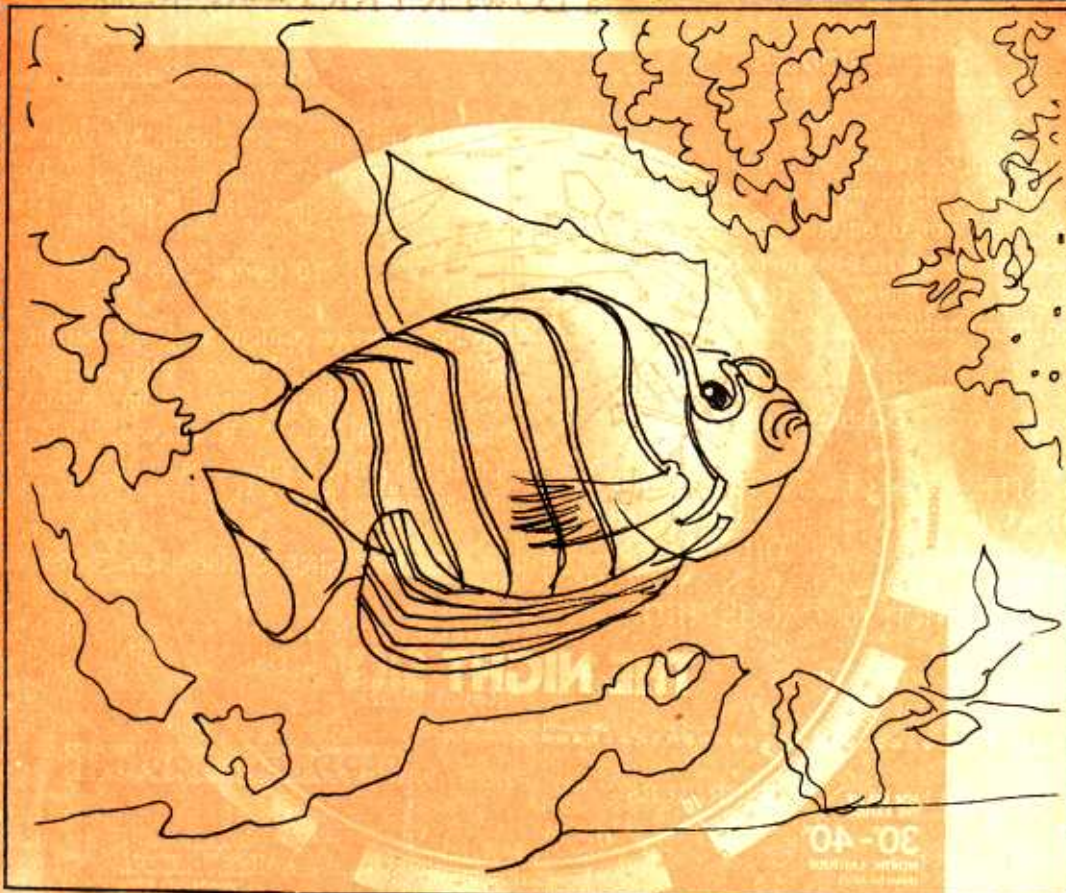


No Entrance Fee

WIN PRIZES

CAMEL—1ST PRIZE RS. 15
CAMEL—2ND PRIZE RS. 10
CAMEL—3RD PRIZE RS. 5
CAMEL—5 CONSOLATION PRIZES
CAMEL—10 CERTIFICATES.
SUNSHINE—
5 CONSOLATION PRIZES.

CUT ALONG THE DOTTED LINE



Only students upto the age of 15 years can participate. Colour the above picture in any of the 'Camel' colours. Send in your coloured entries at the following address.

Sunshine, 17/A Gultekdi, Pune 411 009.

The results will be final and no correspondence regarding the same will be considered.

Name..... Age.....

Address.....

Please see that the complete picture is painted

Send entries before: July 31

CONTEST NO.44

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